

## ABSTRACTS

**The Mochikawa Site and Its Vicinity:  
Stone Tools of “Mikoshiha-Chojakubo Culture” in the Basin of the Waga River**

KUMAGAI Tsunemasa

Fifty years ago, seven stone tools were discovered in the Mochikawa site, Namesida of Kitakami City, Iwate Prefecture. In 1968, the discovery of these tools was first reported on “History of Kitakami City” by Suzuki Takashi. Also, Suzuki and Kamata Toshiaki have announced these tools in the magazine “Shakouki” in 1971. As a result, these tools are generally known as “Mikoshiha-Chojakubo Culture,” the period between the end of the late Paleolithic to the incipient Jomon period. However, several papers often mistook it for other sites, the Getou-onsen site or the Yamada site.

This article examines the point of discovery, draws up the surveyed figures of tools, and considers the related tools in the basin of the Waga River.

The Mochikawa site lies on the Kanegasaki terrace in the middle of paddy fields. Probably, in the area around the site, there were marshes and open ground about 10,000 years ago. Seven tools were discovered assembled in one place. These are made of flaked shell stones, and careful flaking works are observed on both sides. They are tools distinguished for their shapes at the base, sharp-pointed (type A) and rounded (type B). I consider the tools of Mochikawa site to be the symbols of the spear and axe.

**The Basics of Attack and Defense in Rugby Football**

TAKAGI Yasuhisa

Players of rugby football nowadays need to have very strong basic skills. Because the ways of playing the game are so diverse, practice time is usually relatively short and the conditions during the game so rapidly change. These basic skills are essential. No game can be well-organized without such a basis. The author will mention the basic skills in attack and defense in rugby football.

**The Relationship between “Physical Fitness” and “Physical Competence”  
of Elementary School Pupils**

TAKEDA Masashi

This paper aims to analyze the results of “physical fitness” and “physical competence” tests that were based on 534 elementary school pupils. During elementary school, the improvement of “physical fitness” works positively on the establishment of “physical competence.” The relationship between “physical fitness” and “physical competence” starts to appear in the lower grades, and it is settled within the middle grade. Therefore, it is necessary to consider the methodology more specifically for improving “physical fitness (motor fitness)” in the lower grade elementary school pupils.

## On the Integrative Program in Habermas's Discourse Ethics

HIGURASHI Masao

This article tries to articulate what is embodied by the basic architecture of Habermas's discourse ethics. It goes on to analyze the ground concept and formulation of the discourse ethics that Habermas presents in the 'Chapter 3: Discourse Ethics' in his *Moral Consciousness and Communicative Actions*, elucidating the features of his formulation of the key concepts in discourse ethics.

Habermas raises the point that J. Rawls, E. Tugendhat, K.-O. Apel and related philosophers are those theorists that adopt Kantian approach and have offered a unified interpretation of what they have attempted in his analyses of the conditions for evaluation that are based upon political impartiality and grounded on ascertained arguments. Habermas thinks of Apel's approach, i.e., his theory of discourse ethics as the most promising. This paper quotes several passages from Habermas's work that demonstrate that Habermas's approach has many affinities with Apel's discourse ethics. Their shared orientations are detectable in the fact that they both try to defend the cognitive approach to ethics against Worth Skepticisms and that they answer the questions of how moral order and norms can be founded. However, I would like to point out that gradually Habermas departs from Apel and clearly makes his own view of a discourse theory. He arrives at a conclusion to the effect that the term discourse ethics, itself is inadequate as the representation of his whole discourse theory.

## Die Erzählung der Romantik als Begierde

E.T.A. Hoffmanns *Fräulein von Scuderi*

SAITO Shigeo

Seitdem Richard Alewyn behauptete, dass E.T.A. Hoffmanns *Fräulein von Scuderi* (1819), 20 Jahre früher vor Poes *The Murders in the Rue Morgue*, die erste Detektivgeschichte sei, brachen heftige Kontroversen aus. Aber das Genre ist eigentlich kein Stil, sondern ein institutionalisiertes Schreiben, das kein wesentliche Element trägt, sondern durch das Bewusstsein von Autor und Leser formuliert wird. Eine solche Behauptung intendiert nur eine neue Thesenauaufstellung, die für das Werk keinen Sinn hat. Als Poe selbst „tale of ratiocination“ erwähnte, entstand die Detektivgeschichte als Institution: eine Reihe Geschichten, die mit der Erzählung *The Murders in the Rue Morgue* begann und in deren Mittelpunkt der Detektiv Auguste Dupin steht. Allerdings ist Scuderi keine Detektivin, die das Schauderverbrechen selbst aufklärt, sondern nur eine, die Wahrheit von Anderem nachträglich hört. Die Eigentümlichkeit dieser Novelle findet sich außer solcher Diskussion.

Der geniale Goldschmied und der teuflische Mörder, René Cardillac—die Tatsache, dass seine Mutter sich in einen Kavalier aus Begierde nach seinem Geschmeide verliebte, als sie mit ihm schwanger war, bestimmte sein Leben als Künstler und Mörder, kurzum, die Begierde der Mutter löste ein Trauma und die Übertragung im Leben ihres Sohns aus. Dahinter findet sich die Begierde des geborenen Kinds, nämlich Cardillac, nach der Mutter. Die wiederholten Morde an den Liebhabern, die mit den Juwelen zu den Geliebten schleichen, repräsentiert die Begierde der Mutter—die Begierde des Anderen—nach dem Geschmeide. Das ist der Wiederholungszwang zu der Ermordung des Kavaliers der Mutter—zur Rache an dem, wer mit Juwelen die Liebe der Mutter gewann. Hier manifestiert sich das Charakteristikum der Begierde Cardillacs nach dem Geschmeide, oder nach dem Mord, als ödipale Begierde nach der Mutter.

Dieser Wiederholungszwang bestimmt auch das Leben Cardillacs als Künstler. Bei Cardillac sind das Verbrechen und die Kunst identisch, also identifizieren sich der Besitz und das Schaffen des Schmucks für ihn. Hier wird die dunkle Mitschuld von Kunst, Verbrechen und Begierde, sowie die Gefährlichkeit oder die Undurchsichtigkeit, die die Kunst impliziert, angedeutet. Cardillac, der von Schönheit/Teufel besessen ist,

kann sich dem Schaffen, dem Mord und der Mutter nie entziehen.

Die Psychoanalytische Züge dieses Werks manifestiert sich. Aber das kommt nicht von der weiten Gültigkeit der Psychoanalyse, sondern, ganz umgekehrt, von den psychoanalytischen Zügen von der Kulturform des 19. Jahrhunderts selbst. Das lebendige Dokument des Vorgangs, in dem der psychoanalytische Diskurs als herrschende Denkform begründet wurde, das ist *die Scuderi*.

### **On the Masque and Music in *The Tempest***

OGAMI Haruko

In this paper, I examined how the Stuart court masque was adopted and subtly criticized in *The Tempest* by W. Shakespeare.

The Stuart court masque was the tool for the king to show his absolute power. They spent preposterous money on the masque as luxury meant magnanimity of the king. The masque was composed of two parts: grotesque anti-masque and the main masque. The former was always expelled or transcended by the latter, then large scale dances of courtiers were followed, which meant two transformations were achieved in order to glorify the king.

In *The Tempest*, the stock ideas and settings of the masque can be seen, such as rocks, caves, an isolated island, tempest, fairies, Greek goddesses, the characters of anti-masque and main masque, and the image of reconciliation. They not only symbolize the traditional values but also undermine them and lead the audience to the deeper poetic truth. For example, an isolated island symbolizes consciousness which rises above the unconscious sea, a dream in sleep, a life surrounded by sleep, and the masque itself is manipulated by Prospero's magic, which implies that the court masque is also only a transient dream. Two masques performed in the play, a banquet masque and a masque celebrating the marriage are suddenly interrupted by real plots which awaken the audience from dream-like shows. The island also reflects the various realities of each character's mind. The music is used effectively to show this poetic truth.

The historical places referred in the play, Naples and Milan suggest that the island has some relationship with the Hapsburgs. The play's events resonate with political issues in Europe, especially Europe's religious conflicts. Shakespeare subtly but definitely criticized James' policy and hoped for prince Henry who had inherited the genuine Elizabethan traditional idea of John Dee who had learned magic in Rudolf II's court of Austrian Hapsburgs.

### **Fantasy Worlds of Gerty and Bloom in Joyce's "Nausicaa": "What Is the Meaning of That Other World?"**

KUWAHARA Toshiaki

Joyce's "Nausicaa" in *Ulysses* has been too much debated in terms of feminist criticism, narrative devices, psychoanalytical approaches, postcolonialism, and so on. In this sense, "Nausicaa" is the episode of pivotal importance in an analysis of *Ulysses* as a whole. In the past issues of *James Joyce Quarterly*, we find the thirteenth episode discussed so many times from the post-structuralist point of view.

In this essay, I would like to consider what is the implication of Gerty's and Bloom's fantasy worlds, and what Joyce's intention of composing "Nausicaa" in the feminine and masculine perspectives lied in. First, we examine the problems of "Who is Gerty?" and what is concealed under Gerty's ingenuous fantasies. Secondly, we look at Bloom closely as an extravagant daydreamer and what he desires deep in his mind. Lastly, we inspect Joyce's multifaceted styles of writing exploited conspicuously in "Nausicaa."

In conclusion, it can be said that Joyce's description of women is, more or less, restricted to the male-biased

perspective dominated by the patriarchal society in Dublin. However, we can also say that Joyce's narrative technique, whether it may be direct discourse or free indirect discourse, succeeds in expressing the hidden feelings or restrained emotions of heroine and hero, which are difficult to speak in everyday voice.

### **A Study of the Differences between Sentence Meanings and Utterance Meanings: From the Viewpoint of Cognitive Semantics**

HIKAGE Toshio

In both Japanese and English, and all the other languages as well, it often occurs that even if a speaker says S is P, he really means S is R. The listener understands S is P, and he also understands the message to be S is R, that is, even if what is said and what is meant are different, both the speaker and the listener can communicate with each other. If we are in pursuit of this mechanism, we are confronted with many linguistic phenomena such as metaphors, metonymies, idioms, ironical utterances, indirect speech acts, sayings, proverbs, etc. The purpose of this paper is to analyze these phenomena, and to clarify the relationships between sentence meanings and utterance meanings, and further, to explore the relationships between language and human cognition.

Even when 'what is said' (sentence meaning or literal meaning) and 'what is meant' (utterance meaning) are the same, they are closely related to such various linguistic phenomena as categorization, ambiguity, context, the visual point, and conventionalization. First, we will discuss these phenomena, before analyzing and clarifying the relationship between sentence meanings and utterance meanings.

### **On the Notion of Full Interpretation in Phonology**

TAKAHASHI Yukio

The process of *Merge* is governed by an opacity condition that restricts its access to terminal and non-terminal nodes in the geometry of phonological features. This restriction upon accessibility of the phonological process contributes to a unification of the three sub-principles of Full Interpretation that Takahashi (2004b) formulated. The net effect of the principle of Sonority Sequencing Generalization (SSG) is derivable directly from assumptions on *Merge*, fed by *Erase*. The function of the principle of Obligatory Contour Principle (OCP) is properly included in that of SSG, which implies that the former is an effect derivable from the latter. The linguistic data covered by the two phonological principles, SSG and OCP, are accounted for by *Merge* and *Erase* governed by two opacity conditions.

### **An Indigenous Perspective on a Period in the History of North America**

Kari J. Kostinen

CLA (Critical Language Analysis) asserts that human language ability involves more than merely reacting to reality. Language use, from a CLA perspective, is about creating realities. When an Ojibwe lady speaks about her life and times in North America, specifically the United States, CLA reveals that she has created a reality, a mixture of positive and negative elements, by her own words.

## Nitobe Inazou as a Cultural Carrier (2): The Concept of “Kou”

TERUI Yoshiyuki

This paper discusses Inazou Nitobe's effort to interpret Japanese ideas toward westerners, especially focusing on the concept of “Kou” (filial duty). Nitobe (1872~1933) revised his well-known writing *Bushido* in 1905. At the preface in this revised edition, he mentioned the concept of “Kou,” one of the traditional Japanese moral codes by devoting almost half of the space of the whole preface. However, what he stated here was simply that he was not able to write about it. It is pointed out that Nitobe's approach to writing *Bushido* is to make the “congruity” between Japanese ideas and western ideas. To put it another way, Nitobe's comment at the preface will be a statement that ‘Kou’ is one of the most unique Japanese traditional moral concepts. In spite of knowing the importance of the notion, why did he drop ‘Kou’ for *Bushido* which is written for explaining Japanese moral tradition to the west? Actually, after *Bushido*, he had tried to explain the moral duty of the child-parents relationship several times in his English articles. Comparing those English articles to his writings about “Kou” for the Japanese audience, I would like to consider Nitobe's actual aims and roles as a cultural carrier.

## The Comparison of the Anxiety Factor in Adolescence during Periods of Time

YAMAZAKI Takehiko

The purpose of this study is to clarify the difference between traits of anxiety in adolescence at present and those in adolescence 12 years ago. The subjects consist of three groups: the first group includes normal male and female students at junior high school, the second group includes male and female students at senior high school, the third group includes male and female students at college. This investigation was made by means of two anxiety scales, CAS and STAI.

The results were as follows:

1. The anxiety scores in adolescence remain unchanged both in the present and in the past.
2. The anxiety scores of female students tend to decrease with the increase of age.
3. The rate of female college students who get a high score in the factors of paranoid and guilt feeling in the CAS is increasing.
4. The CAS scores of male college students tend to increase regarding the factors of personality control and frustration.
5. In the STAI, the scores of both state and trait anxiety of female students go down during the period from junior high school to college. On the contrary, the scores of male students are only beginning to decrease during college.

The developmental task and situation in adolescence were discussed with regard to these results in this study.

## The Effect of the “Picture-story Method of Expression” on Identity Establishment in Female University Students

KASUGA Naomi

The purpose of this study is to examine the effect of the “Picture-story Method of Expression” on identity establishment. The experimental group included 14 female students who experienced the “Picture-story

Method of Expression” for a period of about 2 months once a week. The change of identity was measured by doing the Multi-dimensional Ego Identity Scale (MEIS) before and after the “Picture-story Method of Expression”. The control group had 57 female students who were tested at the same time by using the same scale as the experimental group. Results in the categories of “Self-Sameness, Continuity” and “Self-Identity” in the experimental group were higher than those of the control group. In spite of the group enforcement for a short period, such changes in the time dimension of identity were observed. As one of the causal elements of the changes, importance was noted of the drawing which provided the participants a container for internal experience. In addition, the characteristics of the 2 drawing methods that were presented at this time were discussed. It was suggested that the direct drawing of a “felt sense” had ease and the indirect drawing of a “felt sense” had a high symbolic nature.

## **The Occupation That Children in Japan Yearn for in the Future**

YUZAWA Yasuharu

Japanese people like the word “dream.” The people who have a dream look attractive and those who do not have a dream conversely are considered to be unsatisfactory. It is because it is thought that the people with a dream have a pure soul like a child since the dream is deeply connected to the child. This article aims at considering changes of Japanese children in the 20th century through “the dream,” strong desires which they had about their future occupation.

The occupation children want to attach in the future changes with age or times. Presently, boys are yearning overwhelmingly to be a baseball or a football player. On the other hand, the first place of hope for the present-day girl is the candy store. The tendency of the 1980s seldom differed from the present except for the low popularity of the candy store or the florist. The feature of the 1960s is that boys yearned to be a scientist or an engineer and girls were yearning to be flight attendants or designers. The main feature of the 1920s is that boys and girls were yearning to be a great person or an admired person. In addition to this, boys of those days yearned for a military career, and the girls of that time yearned to be a career woman. Children were not able to choose a future occupation freely at the beginning of the 20th century. Therefore, they did not consider a future dream. As a result, the *Taisho* period (1912-1926) is the time when children began to have a dream in Japan.

Nowadays the child who dreams of becoming an office worker tends to be criticized as deficient in his dream. However, many children wished to be office workers during the period of the 1920s to the 1930s, and they were blamed as trying to avoid severe training of a craftsman and pursuing “the cheap dream.” After all, although a child’s hope changes with times, the child has always accepted the times.

## **Die Orgelwerke J.G. Rheinbergers — im Vergleich mit den Orgelwerke Max Regers (2. Teil) —**

KOBAYASHI Miyuki

In dieser Abhandlung versuche ich deutlich zu zeigen die Wichtigkeit der Orgelwerke J.G. Rheinbergers in der Geschichte der Orgelmusik. Dafür vergleiche ich seine Orgelwerke mit den Max Regers.

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